

The Unique Theatre

Has Secured the Services of a Six-Piece Orchestra Under the Direction of

Maj. Van Surdam

This Orchestra, Beginning Tonight, Will Play From 7 Until 11

Every Evening

We Show Only First-Run Pictures of the Famous Universal Program

The Consolidated Film & Supply Co.

804-805 Mills Bldg., El Paso, Texas

Scene From "Tess of D'Urbervilles"



Italian girl, invested her role with an overwhelming appeal. In fact the entire cast was admirable throughout, which included, in addition to those already referred to, Edward Durand, Julian Little, Frank Conner, and Henry Bergman and Gertrude Morosini.

"Newly Married." Supposing your wife were suing you for a divorce, and then you both discovered that you were still in love and decided to go away on a new honeymoon, and then—just as you were about to be comfortably quivered in a cozy little motorcar—your wife's lawyer showed up with the news that the divorce had been granted and that you, the husband, were strictly bound to marry again—wouldn't it get you goat?

Well that's what happened to Bruce McKee on Friday evening at the Gaiety Theatre, in Edgar Selwyn's latest farce, "Newly Married." Everyone who has seen Mr. McKee, and most everyone has, will readily realize that such a complicated situation was made right to his measure.

The action of the piece is fast and humorous, and the plot proved to be one of the best laughing vehicles of the season. There is the professional comedian, played by Virginia Pennington, who looked so lovely that we felt any wife would be justified in feeling jealous of her. The brother-in-law killer, was played by Jack Westley, in a delightful vein. Ruth Shepley and Mark Smith were an appealing pair of young lovers and the others in the cast were very good. Jane Grey, as the divorced wife was a splendid foil for Mr. McKee, and the fun of the thing

with George Kleine, Mrs. Leslie Carter sailed for France from New York, August 29, on the "Imperator" for the purpose of looking over the ground for a forthcoming Kleine-Cines production of "Du Barry," in which Mrs. Carter will enact the part.

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Circus THURSDAY EL PASO Sept 18

RINGLING BROS.

WORLD'S GREATEST SHOWS AND NEWLY ADDED MAGNIFICENT PRODUCTION

JOAN OF ARC

GREATEST SPECIALLY STAGED 1200 CHAPACTERS 300 DANCING GIRLS CHORUS OF 400 VOICES ORCHESTRA OF 100 AND 650 HORSES

THRILLINGLY AND SUPERBLY ENACTED ON THE BIGGEST STAGE IN THE WORLD

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85 RAILROAD CARS LOADED WITH 1000 ALL NEW WONDERS

375 GREATEST CIRCUS EVENT 108 CIRCUS IN THE HISTORY OF AMERICA ARTISTS AT 10 O'CLOCK A. M., Preceding First Performance CAGE 200

125 BIG NEW STREET PARADE 40 ACTS One 50c Ticket Admits to All Children Under 12 Years HALF PRICE

2 Performances Daily, 2 & 8 P. M. Doors Open 1 & 7 P. M. ELEPHANT ACTORS

Admission and Reserved Seat Tickets sold Show Day at Ryan's Drug Store, 212 San Antonio St., at same price charged at show grounds.

CRAWFORD THEATRE

TONIGHT

The Widow

18 People--8 Chorus Girls

MAT. SAT. AND SUN., 3:00. SEATS AT RYAN'S.

city turned out in such numbers as at the Fealy opening.

"Baby Helen," of the "Flying A," has been doing some exceedingly clever work in the pictures of late. Although only a baby of three and one-half years, she is so earnest in the portrayals of her parts that the following illustration will show how deeply her mind is affected by her work. One night about 11 o'clock, in the home of Helen, noise was heard in the library and upon further investigation, it proved to be the violent rocking of a chair. Helen was seated in the chair fast asleep with a favorite doll clasped tightly to her breast. The spectators of this silent picture drama, sitting spellbound in the doorway when Helen shouted at the top of her voice "Action! Go!" She immediately clutched more wildly at her doll and started the rocking, moaning meanwhile, "O, my baby, my baby! Will you please say my baby!" And promptly afterwards, came the words "End it. Fifty feet." This wee bit of femininity was doing the work of both play and director in her strenuous little mind.

THE MAKING OF A MOVIE

By James J. MONTAGUE.

THE MERCHANT OF VENICE. Scenes—Court Room, Discovered. Portia, Nerissa, Bassanio, Antonio and Director.

DIRECTOR—Now we gotta hustle through this quick, for we do "East Lynne" afterwards, and that's a real play that takes actin'.

DIRECTOR—Up there on that bench. You're the judge. You keep lookin' at her doll and started the rocking, moaning meanwhile, "O, my baby, my baby! Will you please say my baby!"

NERISSA—Oh, come on, what was it, a boost or a knock?

PORTIA—It was a boost. He said you was awful well preserved.

NERISSA—Awful sweet of you to tell me. You're lookin' pretty well yourself. I ain't seen you lookin' better since I sent them flowers to your granddaughters the day she was married.

PORTIA—If spitefulness kept people young you wouldn't be born yet, for a hundred years.

DIRECTOR—Ladies, cut out that mowin' an' get ready for the machine, Pete.

MONDAY AND TUESDAY

"The Tiger Lily"

Three Reel Special,

Featuring the talented Julia Swayne Gordon, and an all-star Vitagraph cast.

Two Days Only

No Advance in Prices

AT THE

Wigwam Theater

you're the prisoner here. You get down in the dock there.

ANTONIO—Hello, Jake, you're just the guy I want to see. What about that ten spot you give me the quick touch for the other night?

SHYLOCK—Ain't you said enough about that ten?

ANTONIO—It looks like I hadn't, but I will.

SHYLOCK—I told you I'd give it to you Saturday, didn't I?

ANTONIO—Yes, you told me that every Monday for the last three weeks. Now come across with the ten.

SHYLOCK—Aw, don't be such a gramin' guy. Anybody'd think I was tryin' to do you out.

ANTONIO—Anybody that would think that would be some thinker, believe me. Do I get the ten, or don't I?

SHYLOCK—I'll give you two on account of that.

ANTONIO—Gimme the two. It won't

(Continued on page six, this section.)



"The Fight" Clever But Too Daring; "Sweethearts" Scores From Start.

(By Emory R. Calvert.)

NEW YORK, Sept. 12.—If chief magistrate McAdoo had not put a stop to "The Fight" and re-

quired the producers of "The Fight" to expunge the blood scene from that otherwise admirable play, there is no telling to what salacious depths the New York theaters would have fallen before the end of the season. The preponderant character of a season's stage out put is largely determined by the first big "hit" of the season. By this same token if "The Lure" and "The Fight," two of the biggest hits of the new season, had not been allowed in the bud, the present theatrical season in New York would probably have been characterized in the history of the American drama as "The Era of the House of Ill Fame." It is stated of the highest authority that the success of the two plays mentioned above had induced the hasty preparation of at least a score of plays, for as early production as possible, one of which was bolder and more prurient than either "The Lure" or "The Fight." One recalls, with a shudder, the future around in this city less than a dozen years ago, by the production of "Mrs. Warren's Profession," a play which not only possessed some of Shaw's finest art, but which was mild and innocuous compared with the two plays in question.

As magistrate McAdoo characteristically remarked to the producers of "The Lure," it is not necessary to dig into the sewer to ascertain that it is there—everyone knows it is there.

I am heartily in sympathy with the chief magistrate in his calling a halt on these young playwrights of the tenderness who, under the hypocritical pretext of art, are trying to flood the stage with malodorous filth to the delectation of the prurient mind and the swelling of the box office receipts.

But the week has brought out other plays of a far better and more wholesome nature, as we shall see.

"Sweethearts" catches on.

Monday night was a triumph for Christie McDonald and Victor Herbert. "Sweethearts" is the latest, and in many respects, the best thing Herbert has done. It is always melodious and tuneful and in one or two passages rises to the height of grand opera.

Monday's night audience at the New Amsterdam applauded Miss McDonald and her able company most generously.

There is more than a touch of the most delightful satire imaginable in "Sweethearts," but perhaps the best one is "The Angel" sung by Miss McDonald and Victor Herbert.

The audience seemed unable to get enough of it. Among the other big songs hits were "Sweethearts," "The Angel," and "In the Convent They Never Taught Me That." All these were sung by Miss McDonald and chorus.

It is no more than the truth to state that this chorus has never before been equalled in comic opera in this city.

The book is by Harry B. Smith and Fred de Gresac, and the lyrics by Robert B. Smith. The story is coherent and offers ample opportunity for splendid scenic display and picturesque costumes.

Among those who scored individual hits were Tom McNaughton, who was exceedingly funny, but did not have half enough to do. Frank Belcher and Robert O'Connor, together with Miss Ethel Du Fre Houston. The piece is fresh, musical and clean, such a comic opera as will rejoice the hearts of New Yorkers for many days to come.

"The Fight" a Red Light Exposure.

To see a grey haired United States senator in a house of ill repute, to see him there for purposes well understood, and moreover fully explained, to see him thrust into a room where there is a screaming girl only to find that the girl is his own daughter, is the latest thrill provided by Bayard Veiller in his drama, "The Fight." The audience at the Hudson Theatre Tuesday night gasped in their surprise and rubbed its eyes—could it be true—was the inner workings of a real first resort actually put before them in its most hideous possibilities? But there by

George Kleine, who controls the Cines and Eclipse pictures, has started a crusade along the poster line. He is getting out unusually fine ones and is selling them for less than the cost of manufacture. His idea is to raise the standard.

Lubin has built a new plant at "Lubinville" with a capacity of 7,000,000 feet of film a week.

The picture business is proving a great help to the lawyers. As fast as some one gets out a feature picture, some one else sues him for violating the copyright laws.

Several of the Kalem companies combined in the production of the two-part feature, "The Fatal Legacy." Many of the scenes were produced in picturesque Virginia and the thrilling fox hunt and the "hunt breakfast" offer striking novelties. The story is an absorbing one and deals with three generations.

Robert Victoria will appear in one of his celebrated Italian characterizations in a two-part feature about to be released by the Kalem company. As Mr. Victoria is now a producer, his many friends have had no opportunity of late to see him in the photographs.

While looking for a desired location, director George Melford, of the Kalem company at Glendale, Cal., had an automobile accident which tore the engine from his machine and put the brakes out of commission. Mr. Melford was traveling a rough mountain road and

narrowly escaped a plunge over a steep precipice. As it was, he was obliged to walk 12 miles through the dust.

The dramatic Mirror says of "Shenandoah," the Kalem film of the great civil war battle, that its historical accuracy, perfection of detail, excellent scenery and photography make it one of the finest war dramas ever prepared for the screen.

"The Forbidden Way" is a three-reel feature that tells of the life of the underworld—the world of the thief, the crook and the highwayman—that is said to be most intensely interesting and dramatic. It has been a big hit in the east.

"The Statue of Fright" is one of the new two-reel dramas that is said to be a creepy sensation over the audience. It has to do with the substitution of the body of a dead girl for a statue ordered by the king's father by her former lover, who has killed her and is about to marry again.

Speaking of "Tess of the D'Urbervilles," in which Mrs. Minnie Madera Fiske appears as the principal character, the "Moving Picture World" says: "Taken altogether—considering the story, the acting, the direction, the background, the photography—Tess of the D'Urbervilles is a great picture. Speaking calmly, the writer believes it is one of the greatest ever made. It will rebound to the credit of American cinematography."

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outdoor sports of all kinds, in many of which she excels her male competitors.

Does a legitimate actress lose caste with legitimate audiences by quiting them for the picture studio? Well, Maude Fealy, the stage star, has been upstaging the latter by hard work at the Thanhouser studio. New Rochelle, whether she had gone after many successful seasons with the Fealy-Darling Stock company, of Denver.

The understanding was that she would return to Denver for a few weeks in August. The return was sure to demonstrate whether Miss Fealy's dramatic powers had waned. And the Denver papers chronicled that never in the history of the exclusive Lakeside theater had so

many people seen her in such a variety of roles as she has in the past few weeks.

It is said that she has been seen in a variety of roles, including a part in a play which was a great success.

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